

Musical Evenings.

A Collection of Choice and Popular Music

ARRANGED FOR

VIOLIN AND PIANO.

OR FLUTE AND PIANO.

1. PAULINA WALTZ, . . .	LELAND	3½	26. WHERE WAS MOSES, . . .	VERNOR	3
2. MUSICAL WORLD WALTZ, . . .	VERNOR	3	27. STREAMLET SCHOTTISCHE, . . .		3
3. WATER CRESSSES, . . .	BURNAP	3	28. GRACEFUL VARSOUVIENNA, . . .	TANNERBAUM	3
4. ROMANCE, . . .	GILBERT	3	29. JOHONNIS POLKA, . . .	SCHIO	3
5. SOMEBODY'S COMING, &c. . .	MACY	3	30. FRIENDSHIP POLKA, . . .		3
6. SECRET LOVE, . . .	RESCH	3	31. FELDNETKEN POLKA, . . .	SCHIO	3
7. NANCY LEE, . . .	ADAMS	3	32. KEHRES GALOP, . . .	LELAND	3
8. TILL THE CLOUDS GO BY, . . .	NORTH	3	33. BEAUTIFUL DAY MAZURKA, . . .	KINKEL	3
9. LITTLE BUTTERCUP'S SONG, . . .	SULLIVAN	3	34. CAECILIEN MAZURKA, . . .	FELDHUSEN	3
10. CAPTIVE HEART MAZURKA, . . .	FAUST	3	35. PINAFORE WALTZ, . . .	LELAND	5
11. ADMIRAL'S POLKA, . . .	CURSHMANN	3	36. DEPARTED DAYS, . . .	LOUIS	5
12. LITTLE PET WALTZ, . . .	BRAINARD	3	37. MARCHING THROUGH GEORGIA, . . .	MACK	5
13. ST. PAUL WALTZ, . . .	VAA8	3	38. WEDDING BELLS MARCH, . . .	WYMAN	5
14. CANTILENA, . . .	ROGERS	3	39. HERMANN GALOP, . . .	HERMANN	5
15. IRON CROWN MAZURKA, . . .	ORNDORFF	3	40. POLLACCA, (from Ferdinando) . . .	PORTOGALLO	5
16. GREANADILLE WALTZES, . . .	HARRISON	3½	41. AIRA ET POLONAISE, . . .	CONCONE	5
17. SILVERY WAVES, . . .	WYMAN	3½	42. TURKISH PATROLE MARCH, . . .	MICHAELIS	5
18. TEUFEL'S MARCH, . . .	VON SUPPE	5	43.		
19. LET ME DREAM AGAIN, . . .	SULLIVAN	3	44.		
20. FATINITZA MARCH, . . .	SUPPE	5	45.		
21. TEMA CON VARIE, . . .	CONCONE	5	46.		
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SILVERY WAVES.

VIOLIN & PIANO.

No. 17.

A. P. WYMAN.

VIOLIN.

PIANO. *p*

First system of musical notation. It consists of three staves: a vocal line (soprano) and a piano accompaniment (treble and bass). The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. A dynamic marking of *f* (forte) is present in the piano part.

Second system of musical notation. The vocal line continues with quarter notes D5, E5, and F#5, followed by a half note G5. The piano accompaniment continues with the eighth-note pattern. A *Tremulando* marking is placed above the vocal line for the final measure. The system ends with a double bar line.

Third system of musical notation. The vocal line features a series of eighth-note runs: G5-A5-B5, A5-G5-F#5, E5-D5-C#5, and B5-A5-G5. The piano accompaniment continues with the eighth-note pattern and chords.

Fourth system of musical notation. The vocal line continues with eighth-note runs: F#5-E5-D5, C#5-B5-A5, G5-F#5-E5, and D5-C#5-B5. The piano accompaniment continues with the eighth-note pattern and chords.



SILVERY WAVES.

VIOLIN.

No. 17.

A. P. WYMAN.

The musical score for "Silvery Waves" is a single-melody piece for violin. It consists of ten staves of music. The notation includes various note values (whole, half, quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). Two specific performance techniques are indicated: "Tremulando" on the fifth staff and "Tremolo" on the seventh staff, both involving rapid sixteenth-note passages. The piece concludes with a final chord on the tenth staff.

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